

# Sets in Order

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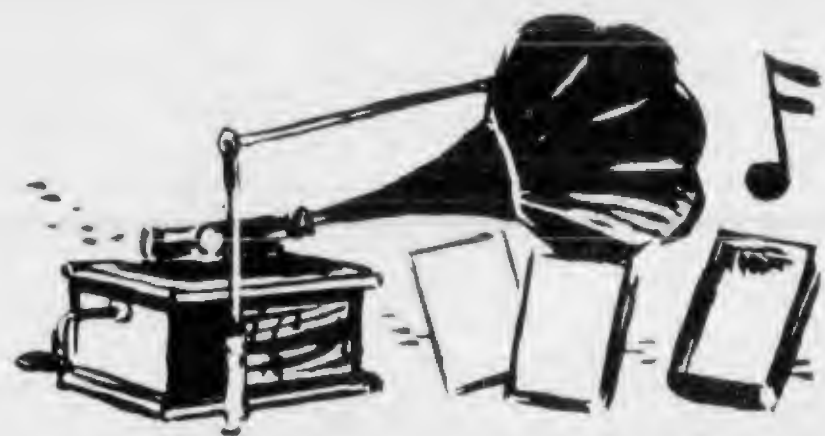
VICKI DRAVES  
(SEE INDIAN FASHIONS)  
PAGES 4 AND 5

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The Magazine of SQUARE DANCING





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HOEDOWNS WITH JACK HAWES ON BANJO FEATURED THIS MONTH



Bob Ogden



SQUARE DANCING FEELS

# The INDIAN INFLUENCE



Barbara Fadler models a cotton georgette squaw dress trimmed with bands of turquoise blue and braid.

**G**ERMINATING in the arid stretches of the southwestern deserts, the influence of the Indian "squaw" dress and its related accoutrements have been far-reaching in the square dance world. From Boston to Memphis to Detroit to New Orleans, to say nothing of Arizona and the West Coast dancing communities, the gay braid and the "broomstick" skirt have become a familiar sight.

The squaw dress came down from pioneer times in the southwest, when the lady of the house often gave her Indian servants her hand-me-downs. The Indians adapted the costume, adding a touch of the Navajo or Hopi. Then, in the last decade, the lady of the house, especially if she were a square dancer, again became interested in the Indian fashions, completing the cycle. Arizona square dancing and the squaw dress became synonymous, imaginations running riot with various combinations of bright cottons and braids.

## Basic Squaw Dress

Basically, the squaw dress is a sort of shirt-waist dress with a fairly deep V-neck, fitted bodice and  $\frac{3}{4}$  length sleeves; the skirt very full with its regular or broomsticked pleats, which will spread out flat if the wearer sits on the floor. Dozens of variations can now be had — hand-painted (with Indian designs, of course) numbers of great beauty; printed materials; and cotton georgettes which have the advantage of coolness.

Square conchos studded with turquoise form this silver belt for a lady.



Squaw boots of turquoise suede are ornamented in silver. Courtesy Kitty Odle.





The conchos on this man's belt are strung on leather.

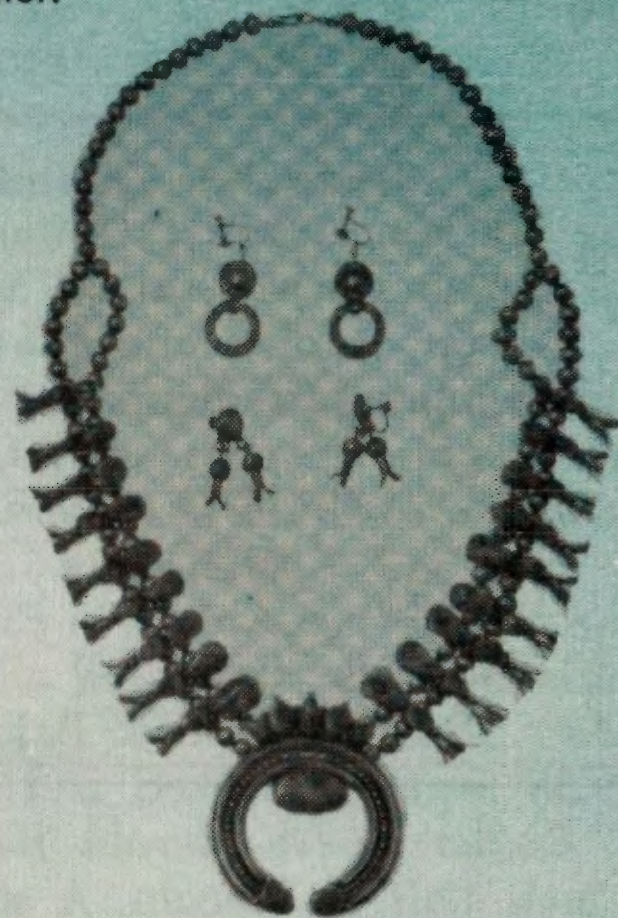
There are few fashions for square dancing which make a more picturesque appearance on the floor. For traveling, the squaw dress is a boon, since it can be packed, shaken out, and be ready for dancing again in a jiffy.

Along with the entry of the squaw dress into square dancing have come the many fascinating accessories. There are the squaw boots like the Navajo women wear, usually of suede which comes up over the ankle, elk soles, and decorated with silver buttons. The men—Indians *and* square dancers—wear them, too. The newest fashion is the Thunderbird, made in Tucson, a low elk slipper trimmed in braid, with a slightly raised heel. Elastic subtly formed into the braid holds the slippers on and they come in a variety of desert colors.

### Indian Jewelry

Silver jewelry to be worn with the squaw fashions can be bought from the veriest five and dime unto the most exclusive shops, for any price from \$1.00 to hundreds. Most popular single item is probably the "squash blossom" necklace, of solid silver or studded with turquoise—patiently hand-fashioned and very beautiful. Earrings to match are obtainable. Concho belts for both men and women are in the same price range as the necklaces.

For the men, tie slides range from the practical small silver ones to examples of Indian artistry based on ancient designs but with a distinctly modern look. For the men, also, beaded belts of great variety.



The ultimate — a squash blossom necklace with matching earrings. Name comes from the small silver appendages in the form of the squash blossom. Silver with turquoise. Courtesy Suzie Carleton.



Thunderbird slippers of leather with contrasting braid.



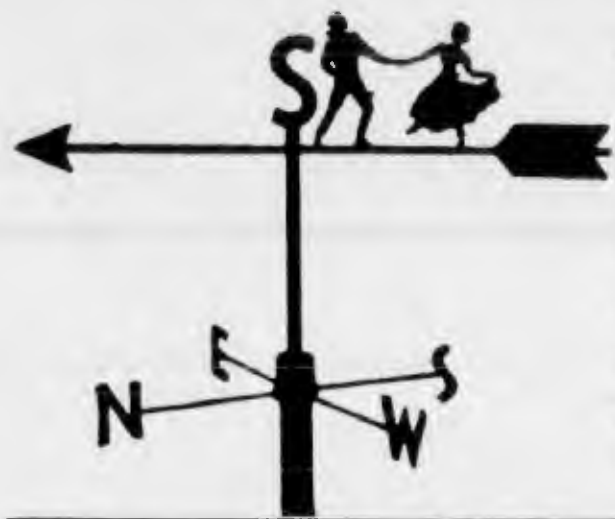
This tie-slide looks modern but the design is actually from ancient Indian pottery.



The beaded belt painstakingly hand-crafted.







# ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## District of Columbia

The National Capital's Annual Folk Festival of All Nations was held on May 5-7 at Cardozo Center Auditorium, Washington, D. C. Included among the dances of all nations were several square dances with George Meekins and Chuck Wilhide as callers.

## Nebraska

One of the newer clubs in Eastern Nebraska, Harolds Squares, sponsored a summer festival on May 29th in the Oak Ballroom, Schuyler. Over 38 squares danced and had a high old time. Callers were Harold Bausch of Leigh, and Jack Dill of Lincoln. A similar festival is planned for August 7th at the same place.

## Illinois

During the hot summer months the Decatur clubs combine for "Summer Squares" danced outdoors at the Fairview Park Pavilion. These dances started on Friday, June 3, next on Saturday, June 11, and so on alternating Fridays and Saturdays. Elmer Hawkins, Bill Bishop, and guest callers will hold forth, and traveling dancers are invited to drop in.

Chicago Area Callers' Assn., that very active group which will co-sponsor the International Festival next fall, each month selects a Round Dance of the Month. Currently, they have chosen Drifting Waltz.

How about this club in Chicago—the 4-T's? Stands for Tuesday Tired Terpsichorean Troupe! Purty good—purty good.

One of the bright new stars in the mid-west square dance galaxy is the Kurley Kues of Elmhurst. Most of the members took their first lesson less than a year ago and are not only fine dancers but have embarked on several special projects. They have sponsored a series of ten lessons for beginners; have helped this group form their own club; co-sponsored a benefit dance for their school custodian; presented a Spring Jamboree on April 29th. According to club chairman, John Werner, this club is really pitching to spread the gospel of square dancing.

## Arizona

Prescott Hoedowners held their annual Festival on June 17-18. This Festival featured the Arizona State Fiddlers' contest, finals to be run off on Saturday night. Other activities included the traditional Hoedown breakfast on Saturday morning, winding up with an impromptu square dance; square and round dancing on Saturday P.M., then the Big Dance on Saturday night. The group then adjourned to the old rock barn at the Fairground for eats and dancing until the wee hours. All of this in cool, beautiful Prescott.

## Virginia

Square dancing is gaining a toe-hold at Virginia Polytechnic Institute in Blacksburg and its nearby feminine equivalent, Radford College. The local Y's are sponsoring an active program of dancing which is getting a tremendous response from the college people. Dave and Kay Durham have taken on the task of calling and instructing and eight squares showed up for the first dance. 30 *men* stood along the sides awaiting partners; there weren't enough girls to go around!

## The Dakotas

Zeeland, N. D., with just under 500 population, is an active square dance town. There are four local callers: Wade and Laya Zick; Art and Myrtle Ottenbacher, who teach rounds and squares to 4-H clubs as a community project and to adults as family recreation. Jim City Squares presented their 2nd Annual Festival at Jamestown, N. D., on May 14; the North Dakota State Assn. Festival was held at Bismarck on May 14. The Jamboree at Aberdeen Civic Arena for the YWCA building benefit had 19 callers from both North and South Dakota.

Check the 2nd Annual Black Hills Hoedown on July 30th, "On the Street" at the City Auditorium, in Rapid City. If it rains, the dance will be inside. There will be guest callers and Floyd (Tex) Warren will act as M.C. Lots of dance doings in the Dakotas.



### Tennessee

Famed Southern hospitality was much in evidence on May 14, when dancers in Memphis presented a "first," a square dance in connection with the Annual Cotton Carnival. Guest caller Bob Osgood was met at the plane by about a hundred square dancers who put on an impromptu dance then and there. The dance at the City Auditorium was well-attended and enthusiasm was such that many more dancers have been attracted to this favorite hobby.

### Pennsylvania

Rickey Holden called the 7th Jamboree sponsored by the Susquehanna Y's Men's Club of Harrisburg on April 23rd . . . Pittsburgh's Downtown "Y" sponsored their 7th Annual Square Dance Picnic at South Park Lodge on May 22nd, with small fry especially invited . . . Central Pennsylvania's well-known summer square dance spot is William's Grove Park, 10 miles Southwest of Harrisburg. Every Saturday 8:30 until 12 in an open-air pavilion, with Tom Hoffman calling.

### New Jersey

The Third Annual Calico Ball will be held in the War Memorial Bldg., Trenton, on Aug. 27 at 8:30 P.M. Dancers are requested to use the entrance farthest away from the parking area. This is one of the city's most beautiful buildings, at the end of Stacy Park along the Delaware River. Folks from the Philadelphia-Camden and Newark-New York areas will converge to dance to Al Brundage's calling. This dance will climax eight weeks of summer dancing held every Friday in an open pavilion in historic Washington Crossing Park, a few miles up the river from Trenton.

### Colorado

Durango's first and oldest square dance club, the Do-Si-Do Club, is offering a free clinic for square and round dancers under the direction of Mike Michele from Phoenix, on July 30th, at the Needham School Gym, Durango. The evening dancing, at the same spot, will be called by Mike and will cost \$1.00 per couple.

Some 18 states were represented and some 1500 people dancing at the Rocky Mountain Empire Square Dance Festival on May 6-7 at the City Auditorium in Denver. Bob Osgood was M.C., with Manning and Nita Smith in charge of the round dances. George Nichols was General Chairman.

### Maryland

Out in Damascus there is a square dance country club called Sugar Loaf Barns. An outdoor pavilion with a tree growing in one end, there is room for square dancing under the stars every Saturday night. On rainy evenings, dancers retreat to the club house. The decor has been held to a country atmosphere; coal oil lanterns swing from the trees, lights attached to the tree on the pavilion twinkle enchantingly, adding an aura of romance to the square dancing zest.

### Ohio

With the completion of the Beginners' Square Dance classes for the season, the Square Dance Committee of the Canton, Ohio, Recreation Dept., received requests for a Couple Dance class. This was started the first week in April and continued for eight weeks. Don Rand was contacted for instructor and 56 couples registered for this innovation. The results were so encouraging the Couple Dance classes will be held yearly in addition to the two Square Dance classes.

### Oklahoma

Oklahoma dancers, plus summer travelers from everywhere, will meet third Wednesdays on the Turner Turnpike (U.S. Highway 66) at Stroud, for a series of outdoor dances on the huge parking lot of Howard Johnson's Midway Station. Dates are July 20, Aug. 17, and Sept. 21. The dances are jointly sponsored and financed by the Central and Northeast Districts of the Oklahoma State Federation. Dances will be free, there will be live music, local and visiting callers. Dancing starts at 8 p.m. Dances are often called 50-50, being half-way between Oklahoma City and Tulsa.

Meet the Kalico Kids of Verona, North Dakota. They have been doing exhibition dancing for nearly two years. Caller is Marion Isley, mother of one of the girls. (Below)







# ADVERTISE YOUR SQUARE DANCE ACTIVITIES THRU SQUARE DANCING STORE WINDOWS

Robinson's, Beverly Hills. Photo by Dick Whittington.

**N**O, THE windows don't dance, exactly. But almost! And the effect is wonderful. Is your city getting ready to put on a drive for new dancers? Are you planning a big festival? Is there a square dance event nearby that you think needs a boost? Try advertising in co-operation with your local department stores, selling them the idea of a square dance display in their windows.

Shops which carry square dance dresses or dress materials, records, books, or western attire are especially good mediums for this special kind of promotion. The interest aroused by such displays is far-reaching—and the windows are attractive and colorful as only square dancing can make them.

In Omaha, Nebraska, the 5th Annual Square Dance Festival was advertised by a department store window display which we picture here. Barn-like walls, the traditional saddle and hay bales, cut-out cardboard musicians are background for models wearing typical square

dance dresses. At all times during the business day, hoedown tunes and calls bounced out from a record player within. In a corner window, at intervals, a caller and a square of dancers got together and then the windows really danced!

During the week of Sets in Order's August Asilomar session in 1954, a nearby town featured a square dance window display. J. C. Penney Co. in Monterey, California, showed a girl in square dance attire, along with cotton materials, pennants, bearing the names of local square dance clubs, books and magazines. In Beverly Hills J. W. Robinson's featured their square dance dresses in an attractive square dance display which thousands of passersby on Wilshire Blvd. viewed with interest.

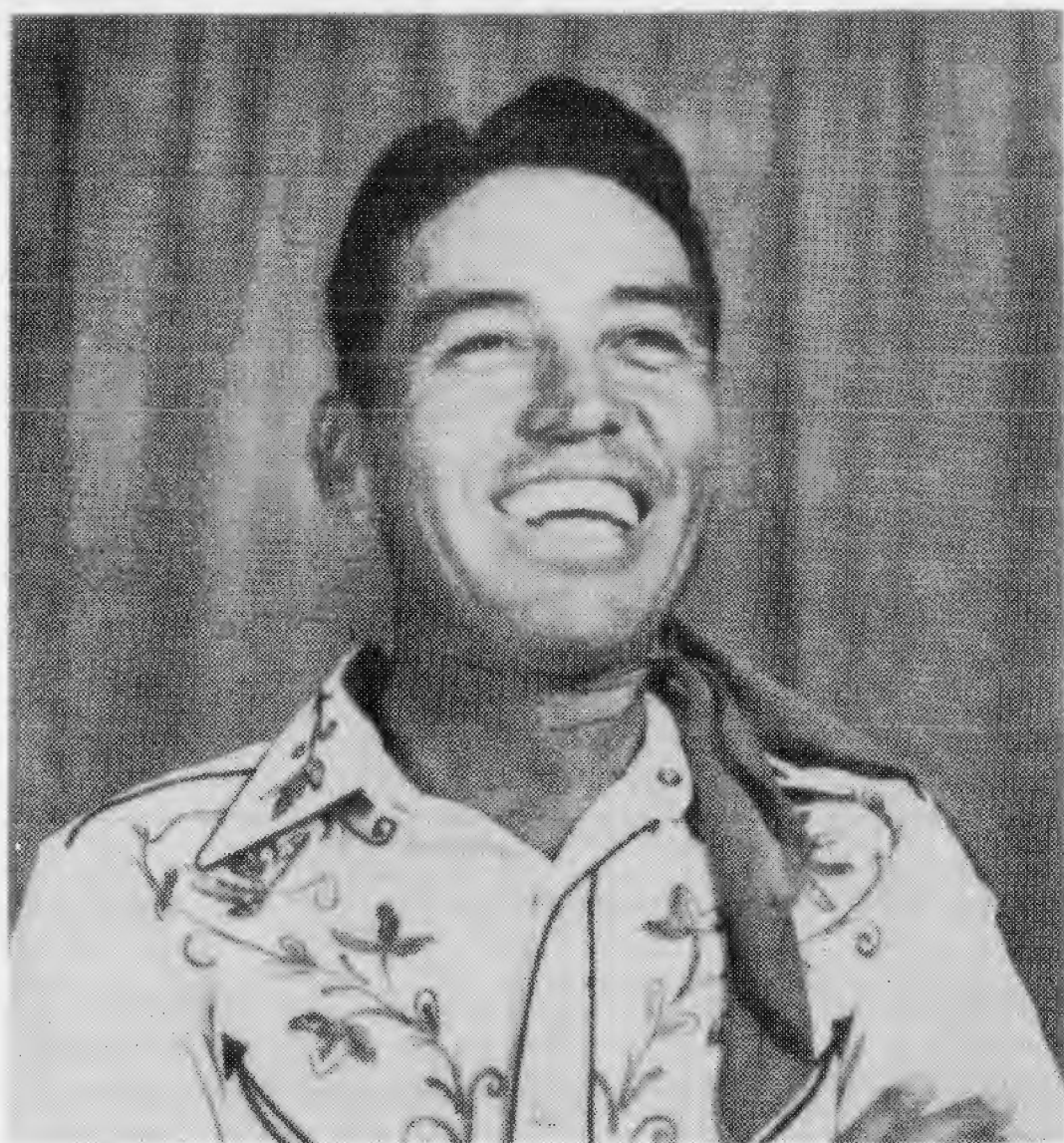
With such windows constantly before them, there is no doubt in the minds of townspeople that square dancing is around. It's a whale of a good way to advance your hoedown fun.

Window display at Omaha. Photo by Olander Studio

Window in Monterey, Calif. Photo by David Gove







### MORRIS SEVADA

**O**NE of the most colorful and exuberant personalities in the square dance calling world is Morris Sevada, of Parker, Arizona. He has set the halls to rocking at many a festival and is a great favorite with the dancers.

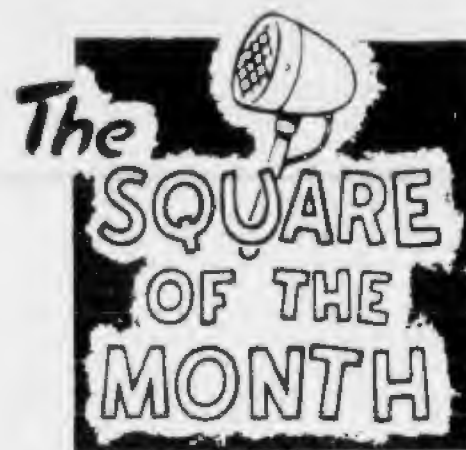
Morris is half Navajo and half Spanish and a graduate of Fort Wingate, New Mexico, Indian school. He studied voice under Clarence Taptoka, noted Hopi Indian tenor. Through his entertaining for clubs and church groups he was asked to join the square dance clubs. He was encouraged in his calling by Johnny Walker and Joe Boykin, callers from Phoenix.

This all happened about five years ago and since then Morris has traveled over the southwest to call for square dances.

In 1948, under the Navajo and Hopi Rehabilitation Bill, Morris took an eighty acre farm allotment along the Colorado River, in the Parker area. Here he grows cotton and alfalfa. He loves farming and square dance calling and a favorite activity is calling and dancing his version of the dance, "Corrido," for teen-agers and school assemblies.

Morris has recorded for both Western Jubilee and Old Timer and is particularly identified with such numbers as Rancho Grande and Rose of San Antone. Another favorite call is Shady Lane, printed herewith.

Morris says, "I wouldn't take a million dollars for all the wonderful people I have met through square dancing."



### SHADY LANE

Original Call by Mike Michele, Phoenix, Arizona  
Record: Western Jubilee #820, Shady Lane  
(Key C)

**\*Now one and three you're gonna bow and swing**

**Pass right thru and split the ring**

Lady goes right, gent goes left, back to home position.

**Now head for home and you sashay your own**

Everybody walk around partners passing right shoulders back to back.

**A right hand 'round your corner jane**

**Your partner left with a once and a half**

**The men star right across you go**

**Turn her by the left and your corner by the right**

Turn original opposite with left forearm; turn new corner with right forearm.

**Her by the left like an allemande thar**

Turn original opposite lady with left forearm. Retaining this hold, the men move into the center in r.h. star, backing up CCW, ladies walking forward on the outside of the star.

**Throw in the clutch, twice around you go**

Holding star in center, men release left hand-holds with ladies. Star reverses direction, men walking forward CW, while the ladies continue forward CCW.

**Now meet that girl, do-pas-o**

The second time gent meets lady he had in allemande thar figure, he turns her by the left.

**Her by the left and your corner by the right**

**Now take your lady down the lane**

Original opposite lady. Repeat from asterisk to get original lady back.

**\*\*Bow to your partner, and the lady on your side**

**Then all join hands and circle wide**

**You circle left until you get back home**

**Now sashay 'round your corner jane**

Walk around corner, passing right shoulders back to back.

**Then see-saw 'round with your own little girl**

Walk around partner passing left shoulders back to back.

**Four ladies to the center, make a ring**

**Get back home and you will sashay 'round your own**

**Then everybody start to swing**

**Allemande left and a right and left grand**

**Go 'round that ring and meet your own**

**You promenade with the one you adore**

**And walk along that shady lane**

Repeat from \* to \*\*, for side couples.

Repeat from \*\* to end.

**And you swing that lady 'round and 'round.**



# A CLUBHOUSE ALL OUR OWN



By Fran Pryor, Laramie, Wyoming.

Photo by Gaddis

**W**E ARE all well aware that square dancing has become a national recreation and to achieve its present acceptance, certain phases once connected with "barn" dances have dropped off. Divorced from the taverns, clubs have formed for the express purpose of square dancing. There is a greater variety of figures and calls, with fewer colloquialisms. The average dancer familiar with basic steps can follow a caller from any state. Classes or clinics to teach square dancing are the rock foundation of its popularity. Round dancing is considered its twin and nearly every club alternates them with squares during an evening of dancing.

Still in keeping with this new picture is the fact that some clubs have actually purchased clubhouses of their own. Our Quadra-Dangle Club here in Laramie was, we believe, the first to do so.

## **Hard To Convince**

Formed in 1946, the club had grown so much by 1949, even tho' two of its members had formed clubs of their own, that it needed a large hall. The twice-a-month rent was high. An option was taken on the present building, but financing was difficult. It was hard to convince businessmen that a group of folks meeting for fun was a good financial risk!

Upon completion of the purchase, at last, the club started to work. Concessions and catering in the basement banquet room were the main sources of revenue. Also, the hall was

available for rental to certain groups. "Square dancing is fun and work involved to meet the payments is fun, too." This attitude of the members paid off. Paid off the mortgages, notes and interest. On March 4, 1955, two hundred and fifty members watched the mortgage burn, with satisfaction in their hearts.

## **Raising The Money**

Simultaneously with the purchase of the building, the Quadra-Dangle Club assumed community responsibility. Street dances to interest tourists and newcomers were held, as well as benefit dances. Land was leased to a gun club.

Its greatest contribution to the community has been to the teen-agers. A Junior Square Dance Club with chaperoned dances to live music has a membership of nearly 250. That many young lungs can nearly raise the roof. No one wants to sit out in such an atmosphere of fun and the wallflower complex is thereby outlawed.

The clubhouse is clear and supposedly the members could rest. Admittedly square dancing will remain its chief interest, but the furthering of civic projects — particularly recreational activities — will receive Quadra-Dangle's well-organized support.

Not only has the square dancing changed for the better but its child, the square dance club, can achieve maturity and form an integral part of its community's life.





# THE 5<sup>TH</sup> NATIONAL CONVENTION

**J**UNE 1956 may seem a long time away but when it comes to planning vacations a year is never too long. Now is the time to work up your California Vacation for early summer of 1956 to tie in with the 5th National Square Dance Convention being held in San Diego—June 22, 23 and 24.

Speaking of long range planning—San Diego dancers have already one full year of organizational work on the next Convention behind them with a full year yet to go before Convention time. At Oklahoma City during the 4th National held last April, Bud Dixon—next year's Chairman—and a crew of more than 2 dozen dancers from the Southern California city sat in with Oklahomans covering and observing just about every Committee and every phase of that most successful event.

For the past several years and again on November 11, 12 and 13th San Diego hosts the surrounding areas in giant dance festivals known as Fiesta de la Cuadrilla that serve as dress rehearsals for the big event in 1956.

You plan on coming to California—you'll have a great Square Dance Vacation when you do.

(Note: Just as in the case of the previous conventions there'll be something concerning the big one for the next year in every issue of Sets in Order.)

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The Powerhouse! National Convention Chairmen who have served and who have yet to serve. L to R, Bud Dixon, San Diego 1956; Howard Thornton, Oklahoma City 1955; Richard Flucke, Kansas City 1953; Carl Anderson, Riverside 1952. Photographed in Oklahoma City. Lee Bedford, Sr., Chairman of Dallas 1954, was not present.—Photo by Wanda Small.





# DANCE YOUR TROUBLES AWAY

**Record:** Balance #101 with Ed Gilmore calling; #201 without calls.

**Introduction:**

**Allemande your corner, come back, swing your partner**

**Swing your lady 'round and 'round**

**Now you promenade her over through the four leaf clover**

**And we'll dance our troubles away**

**Figure:**

**Now the two head couples forward and you come back with your corner**

As the head couples advance to center the side couples turn back to back with their partners. Head gents turn left about-face, head ladies turn right about face, all join adjacent hand with corner. All walk out to head couple position. All turn about-face, gents turning right and ladies turning left. Head couples are now in home position with their corners standing beside them. Join hands in a line of four.

**Go forward eight and eight fall back**

**Now pass through and turn alone, a right and left through coming home**

All cross set passing right shoulder with opposite and turn about face. Gents original corners are now at gents right side. Execute a right and left through re-crossing the set.

**Turn a new gal and form an eight hand ring**

Circle to the left.

**Docey 'round the corner, come back and see-saw partner**

Right shoulder dos-a-dos with new corners and left shoulder dos-a-dos with new partner.

**Now your corners allemande 'em all**

**It's a grand old right and left you go, walking on your heel and toe**

**Meet your lady (new partner) dos-a-dos around**

**And then you allemande your corner, now swing with your partner**

**You swing your lady round and round**

**Now you promenade that ring, throw your head back and sing**

**We will dance your troubles away.**

Sequence: Introduction—two figures for head couples—two figures for side couples.

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## BOOK REVIEW —

## "IT'S FUN TO SQUARE DANCE"

*By Louie Ratliff*

Published 1955 in El Paso by Louie Ratliff

Price \$1.50. (See Adv. Page 18)

Louie Ratliff, or Cousin Louie as most folks call him, has been teaching people to Square Dance since just about the year One. Louie's home is El Paso, Texas.

Louie has taught a whale of a lot of folks to dance and people began heckling him for his lesson plans and descriptions and calls of the dances he taught first. After awhile, feeling the need was really great enough, Louie sat down and put this book together. What it is, is six lessons starting from the beginning with descriptions of the couple dances, squares

and all basics used. In addition, the 80 page text gives tips to callers and some helpful round dance teaching techniques. There are lots of diagrams and illustrations.

Almost every teacher has a system or an order of teaching. This book is the Ratliff system. There isn't anyone that can't benefit from it even if just to compare some of the teaching methods and check the sequence of patterns.

Of course, Texans around the El Paso Area may do some of the basic figures a bit differently than folks in Seattle, or Milwaukee, and some of the descriptions have to be adapted to your own area—but that's what makes the thing interesting and more valuable to you.



# **STYLE SERIES** **C**ERTAINLY one of the basic and most used figures in Square Dancing is the star. Of this family there are many varieties. The 2 couple, 3 couple, 4 couple, all men, all women and mixed stars are just a few. **STAR FIGURES**



*Four men star* is commonly done in a "Box" (each man takes the wrist of the man ahead) as shown in Figures 1 and 2. The "Stack" shown in Figure 3 is common in many areas. *Four ladies star*—or chain—most frequently finds the women in a "Skirt" star as shown in Figure 4, a "Pyramid" or hands high with elbows bent as you see in Figure 5 or a plain "Stack"—Figure 6.



A *mixed, or "Arky" star* often combines these groups with the men holding wrists and the ladies forming a skirt star below (Figure 7). One form of "All 8 Star" is to place the men in a regular box with the women in a skirt star—hands just touching—underneath (Figure 8). This is a natural variation of the Texan Whirl (Figure 9).





# THE CALLER and MUSICIANS

## *Can Be Perfect Square Dance Partners*

*By Pancho Baird*

### CHAPTER FIVE

**F**OR the benefit of musicians, I would like to discuss the caller's viewpoint, with the thought that the musicians might be able to understand the caller's problems, thereby helping the caller do a better job.

Both caller and musicians are working toward a common goal—to provide an evening of enjoyable square dancing. Working together, they can achieve that goal and present a well balanced dance. It is a good idea for the band to arrive at the dance a half hour or so early, to allow the instruments to reach room temperature before the dance starts. If this is not done, especially in the colder climates, the temperature will have a great effect on the tuning of the instruments. Also, this gives the musicians time to be sure they are in tune before the first dance starts.

My band generally plays a few tunes with each instrument in the lead to check the tuning. The placement of musical amplifiers can be checked from the bandstand and from the floor for best balance. It is a good idea to have all amplifiers as near together as possible, so that one instrument will not sound as though a solo is being played in one part of the room, and in addition, this grouping of amplifiers allows each musician to hear the other. I believe for best results that the amplifier should be placed about four or five feet above the floor level. If the amplifiers are placed on the floor, it is difficult to hear them without excessive volume, if the musicians are standing. I prefer to place my amplifier behind me rather than in front as some musicians do, as the volume is somewhat greater in most amplifiers from the front. If the violin is not amplified, this musician should be placed in the center of the band, so that the other musicians can hear the violin.

#### **Leader's Responsibility**

The leader of the band should have a talk with the caller regarding the key, speed and any other unusual things the caller may desire. On singing calls, the introduction should be

as short as possible and yet long enough for the caller to catch the pitch and tempo. On patter calls, a short introduction can be made. Some callers, however, will start calling on the very first note, which amazes me, because they do not know at what speed the band is going to play.

The selection of tunes to be played will depend upon the caller's choice in most cases, and in our part of the country the callers prefer a tune that has not more than three chord changes. Some callers do not care which key you play in, while others prefer a certain key. This is because some callers chant their calls, while others more or less sing around the chord progression of the music being played. One thing that very few callers can do is change key during the call. This generally throws the caller off pitch, and it is sometimes difficult to find the new key without some vocal gyrations. This is especially true of patter callers. It has been my belief that the musicians should never change key during a patter call unless specifically requested to do so by the caller.

#### **Caller Has Problems**

The caller is a very busy person when calling, as he has to see that the dancers are doing what he is calling, remember how many times that a certain figure has been called, be thinking a few beats ahead of the dancers and be listening to the music. Do not attempt to talk to the caller when he is calling.

One thing that irritates a great many callers is the fiddle player who stands up near the caller's ear and saws away as loud as he can possibly play. The caller does not have his mind on the melody, and with the many other things he has to think of, this loud playing does not help him concentrate on his calling. The same applies to other instruments, but the fiddle is especially grating on the ear, due to the high notes that are generally played. I prefer to have the fiddler play most of the melody on the lower strings, as this does not clash with the other instruments and is less noticeable to the caller.



It is important to the dancers that they be able to hear the music, and a second microphone placed in front of the musicians' amplifiers will generally be sufficient to carry thru the main amplifier. Some bands do not and will not use amplification, while others will not play without amplification. I believe that the guitar and piano should have some amplification, while the bass and fiddle are generally not amplified. The question of whether to amplify or not depends upon a great many factors, such as the acoustics of the hall, type and make of the instruments, and the musician himself. The "f" hole guitar is generally amplified, while the round hole guitar is designed to sound louder, and amplification may not be necessary. Some round hole guitars are amplified, but the pickup is generally in a fixed position and cannot be moved forward or back to take advantage of the mellow or sharp tones which will be reproduced with the pickup in various positions.

### **Orchestra Background**

Once the dance starts, the musicians must realize that they are there to back up the caller. Any whooping or hollering from the band only tends to distract the caller. If the caller signals that the music is too slow or too fast, one instrument should be designated to increase or slow the beat. This is generally the guitar or fiddle. If the caller is phrasing with the music, the ending is not difficult, but when the caller suddenly ends his call in the middle of a phrase, it brings up the question as to whether the music should stop suddenly or go ahead and finish the phrase. If a sudden stop is made, the musicians generally drift off one at a time unless the caller indicates a definite signal to chop the music. If the musicians are playing near the end of a phrase, it is best to finish the phrase and to stop all at the same time. One thing that bothers a caller is to have the musicians start tuning their instruments after he has signalled them to start playing. This can get to be a bad habit. It is also annoying to have a musician tuning up or making runs when the caller is walking the floor through a dance. Loud talking can also distract the caller when he is walking the floor through a dance. The musicians should check their tuning immediately after playing a dance and be ready to go when the caller signals them on the next dance.

One problem that frequently occurs, especially with beginning singing callers, is when the caller starts off in the wrong key. Should the musicians stop and start over, or go ahead and try to concentrate on the melody? I believe that the music should stop immediately if the caller starts off in the wrong key. If the musicians try to find the caller's key, they will juggle their beat, and the chances are that the caller will end up in some key that is either too high or too low for his voice. Some callers do not know what key they call a certain call in, and it is a good idea to have the caller sing a little of the call before the dance, in order that the musicians may determine what key to play in. A good band should be able to play any singing call in any key; unfortunately, a great many bands cannot do this, but sometimes the guitar can chord for the caller, even though the fiddler may not be able to play in that particular key. Many singing callers can carry their own melody, and the chord accompaniment is sufficient.

A good caller keeps abreast of the times by learning some of the latest calls. The band, too, should be prepared to play the latest singing calls that any caller might desire. A tape recorder is invaluable to a band in this respect. A caller generally learns a singing call from a recording. Ask the caller to bring the record with him, and make a tape recording of it to learn at home. Be prepared to play it in several keys, and get together with the caller on the breaks. Nothing flops more than a break in the music when the caller isn't expecting it.

I have not had the opportunity to hear some of the polka and contra bands in the eastern part of the United States, and I cannot offer anything to help them. Perhaps they will at least enjoy reading about their western cousins and derive some measure of satisfaction from learning that at least one musician had enough courage to put his feelings into print, in order that musicians might enjoy your hobby and mine, square dancing.

THE END

—Editor's Note:—

*Our thanks to Pancho Baird, for this series, which we hope you have enjoyed and benefitted by. This type of presentation does not necessarily reflect the opinions of Sets in Order, but those of the author, who in this case is definitely an expert. Let us know if you would like more material of this nature. Ed.*



# RANGER POLKA

Very popular in midwest and known most places as "Metro Polka"

Originated by Inez Patterson and Students at  
Northwestern State College, Alva, Oklahoma

**Music:** A polka such as "Metro Polka," Coral 64074, or "Emilia Polka," Victor.

**Position:** Open, inside hands joined.

**Footwork:** Start M's L. W uses opposite throughout. Directions to M.

## Measures

### 1-2 **Step/Close, Step/—; Point/Pivot, (Point)/—;**

Step fwd in LOD on L, close R to L, step fwd again on L (polka step without a hop); point R fwd, pivot on L twd partner (R face) to face RLOD while swinging R ft around behind L ankle in a circular movement (some now point R fwd in RLOD).

### 3-4 **Step/Close, Step/—; Point/Pivot, Repeat;**

Repeat meas 1-2 starting RLOD on M's R (W's L) to end facing LOD.

### 5-8

Repeat meas 1-4. End facing partner with M's back to center. M's R hand and W's L hand still joined.

### 9-10 **Polka Sideward; Back-to-Back;**

Starting M's L and moving in LOD, one polka or two-step sideward—step side L, close R to L, step side L again and pivot on L away from partner (L face) to a slightly back-to-back position; one polka continuing movement in LOD, then pivoting R face on M's R, back to face partner. Change handholds to M's L, W's R.

### 11-12 **Sideward, Reverse; Polka;**

One polka sideward as in meas 9, but this time on last step, pivot R face on M's L to face RLOD in a partly back-to-back position; still moving in LOD do one polka step in this position pivoting on last step back to partner (L face), change hands.

### 13-14 **Polka Sideward; Back-to-Back;**

Repeat meas 9-10.

### 15-16 **Polka Together; and Start;**

Take closed position for two R face turning polkas (or two-steps). End in open position ready to repeat dance.



## ON THE COVER

Our perky and petite cover girl this month is none other than (and I know you sports fans are 'way ahead of us) Olympic diving champion Vicki Draves of Glendale, California, who, in the 1948 Olympics won, not one—but two, gold medals for her diving proficiency. On the cover she wears her favorite squaw dress by Trader Lee; on this page we picture her "in uniform."



# THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JULY, 1955

## END OF THE WORLD

By "Doc" Heim, Taylorville, Ill.

One and three you veer to the right  
Gents hook with a left, don't take all night  
Now turn that line you're doin' fine  
Come on folks let's keep in time  
Spread that line w-a-y o-u-t wide  
Ladies run around to the other side

Move forward.

They join right hands you're not thru yet

In center—under gents raised left hands.

And you all take a ride on the "Harlem Rosette"  
Buzz right along in a Harlem ring

Conventional rosette.

Buzz right around with those pretty things

Gents step back and then the ladies chain

Chain across.

Chain 'em right back home, everybody swing  
their own

Swing 'em to the "End of the World."

## THE CHAINING STAR

By Dollie Lee, Los Angeles, Calif.

First and third you bow and swing

Gents to the center right elbow swing

It's a once and a half in the middle of the ring

Now the opposite lady left elbow swing

Then chain these girls to the right of the ring

Two and four you bow and twirl

Gents to the center right elbow twirl

It's a once and a half and then unfurl

With a left hand 'round the opposite girl

Now chain these girls to the right of the world

Four gents to the center with a left hand star

It's a once and a half but not too far

Turn the opposite lady with the old right hand

The girls star left in the middle of the land

Turn once and a half but you don't look back

It's a right to your own and you'll box the gnat

For a right and left grand from where you are at.

## RAGTIME TWO STEP

Original Dance By Marge and Clem Marcoe,  
Tucson, Ariz.

**Record:** "Ragtime Melody," Decca 27876.

**Position:** Facing: Both hands joined, M back to center.

**Footwork:** Opposite footwork throughout. Steps described are for the M.

**Measures**

### PART A

**1-2 Two-Step Left; Two-Step Right;**

Starting M's L foot take one two-step to L in LOD; take one two-step right in RLOD.

**3-6 Side, Behind; Side, Tap; Cross, Two; Pivot, Tap;**

Partners facing and progressing in LOD, man does a grapevine to his left, step side on L, cross R behind L, step side L,

touch R beside L. M releases W's R hand from his L but retains her L in his R. Partners exchange pos, M crossing over toward wall with three steps, L-R-L, pivot  $\frac{1}{2}$  R face turn on third step (L foot) to face and tap right toe to floor beside L while woman crosses over toward center with three steps R-L-R, pivot  $\frac{1}{2}$  L face turn under her own L and M's R arm on third step (R foot) and tap L toe to floor beside R. Join both hands.

**7-8 Two-Step Left; Two-Step Right;**

Starting M's L foot take one two-step to L in RLOD; take one two-step right in LOD.

**9-12 Side, Behind; Side, Tap; Cross, Two; Pivot, Tap;**

Repeat action of meas 3-6 progressing in RLOD; M crossing over toward COH. End in closed dance pos.

**13-16 Two-Step; Two-Step; Two-Step; Two-Step;**

Starting on M's L foot partners take four two-steps making two complete CW turns while progressing CCW in LOD around room. End in open dance pos.

### PART B

**17-20 Two-Step Away; Two-Step Away; Step, Brush; Brush; Brush;**

Starting on M's L foot take two two-steps diagonally away from each other; step on L foot swing R foot fwd brushing floor; swing R foot bwd at L side of L foot brushing floor, swing R foot fwd and over to R side brushing floor.

**21-24 Two-Step Together; Two-Step Together; Step, Brush; Brush; Brush;**

Repeat action of meas 17-18. Starting on M's R foot progressing diagonally together join inside hands. Repeat meas 19-20 starting on R foot. Face partner, join both hands.

**25-28 Side, Behind; Side, Tap; Side, Behind; Side, Tap;**

Grapevine, step to M's L side in LOD, on L foot, step R foot across in back of L; step to L side on L, tap R foot beside L. Repeat starting on M's R foot progressing in RLOD.

**29-32 Two-Step; Two-Step; Twirl; Twirl;**

Starting on M's L foot partners take two two-steps making one complete CW turn progressing CCW in LOD; W makes one complete R face twirl under her own R and the M's L arm with four steps, R-L-R-L, while M takes four walking steps L-R-L-R.

**Tag**

Repeat meas 1-6 of Part A and bow.  
Sequence: A-B-A-B-A-B-Tag.



## DOWN BY THE RIVERSIDE

By Red Warrick, Kilgore, Texas.

**Record:** Longhorn.

**1—Sashay that corner maid . . . swing by the riverside**

Swing partner.

**Head (side) couples promenade . . . down by the riverside**

Outside.

**Just half around . . . then pass thru . . . cross trail around just one**

Pass thru, lady go left around corner. Gent go right around corner.

**Come thru the sides and swing**

Come thru corner couple. Swing partner at home.

**2—Your corner left you allemande . . . swing ma she'll understand**

**Head (side) couples forward and . . . back you go**

**All eight half sashay**

Half sashay with partner. Stay on wrong side.

**Head (side) couples forward that way**

**Swing your right hand lady left elbow**

Active couples go to center, face right hand lady, swing with left elbow

**'Round and 'round and 'round you go**

**3—Now the ladies chain three quarters 'round**

Four ladies chain three-fourths the way 'round.

**Turn 'em left—left allemande**

New corner—original partner.

**Partner right, hand over hand**

New partner.

**Right and left go 'round the town**

**Promenade that lady fair . . . Take her home and settle down**

**Down by the riverside.**

Sequence: Head couples 1-2-3, 1-2-3, side couples same.

## HIGH LILI WALTZ

By Marie Reiersen, Walla Walla, Wash.

**Music:** "Hi Lili," Lloyd Shaw #59. 4 meas intro.

**Position:** Open, inside hands joined. Directions for M, W does counterpart.

**Measures**

**1-4 Waltz Out; Waltz In; Back to Back, Face to Face;**

Starting on L, traveling fwd, waltz slightly away from partner; waltz in to face partner; change hands to M's L, W's R, waltz back to back (M turning to his R, W to her L); waltz face to face M turning L, W to her R.

**5-6 Pas De Basque L; Pas De Basque R;**

Facing partner, take both hands, extended to sides, and do pas de basque step to L, then to R; (this is a "back pas de basque" step).

**7-8 Cross Over; Step-Hold;**

Dropping M's L and W's R hand, W changes places with partner, crossing under M's R arm in three steps and making  $\frac{1}{4}$  L face turn to face RLOD; (M makes  $\frac{1}{4}$  R face turn) step to side toward partner (M to R, W to L) and touch M's L, W's R by instep;

**9-16 Repeat meas 1-8 in RLOD.**

End facing LOD, inside hands joined.

**17-20 Waltz Out; Cross Over; Balance Out; Balance In;**

Waltz slightly away from partner; waltz toward partner and W crosses under M's R arm to change places, both face RLOD; balance to side away from partner; balance in toward partner;

**21-24 Repeat meas 17-20 in RLOD.**

End facing LOD, inside hands joined.

**25-28 Waltz Out; Waltz In; Back to Back; Face to Face;**

Repeat meas 1-4.

**29-32 Waltz; 2; 3; 4;**

In social dance pos, do 4 rotary waltz steps, making 2 complete R face turns, opening out on last step to open pos.

**33-36 Waltz Out; Waltz In; Walk Around, 2, 3; 4, 5, 6;**

Waltz slightly away from partner; waltz in toward partner; take banjo pos, walk around partner in 6 steps.

**37-40 Waltz; 2; 3; Twirl;**

In social dance pos, take 3 rotary waltz steps, making  $1\frac{1}{2}$  R face turns, and twirling W on 4th waltz step to open pos (LOD) to start dance again.

Complete dance is repeated 3 more times. End with twirl and bow.

## ROUND-UP TIME IN TEXAS

Original call by "Zeke" Fallis, La Mesa, Calif.

SIO Record "Convention Time"

**Opener, Middle Break and Closer:**

**You walk all around your corner, you bow down to your own**

**Now swing your little honey, you swing her there at home**

**Then you all join hands and circle, you make that great big ring**

**You circle with your lady, just once around that ring**

**Now allemand left your corner and around the ring you go**

**When you meet your little honey, you will all do-sa-do**

**Now twirl that girl, that pretty little girl, then you promenade**

**For it's round-up time in Texas and the bloom is on the sage.**

**Figure:**

**It's honors to your corner and you right hand swing your own**

**Gents star left in the center, it's once around you roam**

**You right hand star your partner, turn once and a half around**

**Now left hand swing your corner and star across the town**

**Turn opposite left like allemande thar, make that right hand star**

**You back up boys like you always do but don't go too far**

**Shoot that star, pass one girl, the next you promenade**

**For it's round-up time in Texas and the bloom is on the sage.**

Note: This gives each gent his corner for a new partner.



## THE LITTLE SHOEMAKER

By Ruth Stillion, Coos Bay, Oregon.

### Opener, Breaks and Closer:

**Swing . . . and swing, and swing, and promenade the ring**

**Dancing, dancing, all the day . . .**

**(In) the shoes that set your feet a-dancing, dancing . . .**

**Swing and dance your cares away . . .**

### Figure:

**Whirl-away, half-sashay, circle left around that way**

**And you tap your feet (tap, tap), when you hear that beat (tap, tap)**

**See-saw around your new taw, do-sa-do your corners all**

**And you go back home, and swing your own . . .**

**Left allemande, step high—and pass your partner by**

**And swing and whirl, that next little girl**

**Left allemande, step high—and pass the last one by**

**And do-sa-do, with a brand new beau.**

Partners exchange places with lady making a left face twirl across in front of gent to his left side, all now have new partners. Join hands and circle left. On cue of music all tap either toe to floor in front two times, repeating on second cue. See-saw new partners, do-sa-do new corners. Allemande left corners, pass new partner and swing next. Allemande left new corners, pass partners, do-sa-do next (original corner) who now becomes new partner.

Repeat opener for break.

Repeat figure.

Repeat break.

Repeat figure.

Repeat break.

Repeat figure.

Repeat figure for closer.

## READY, WILLING AND ABLE

By Harley Smith, Los Angeles, Calif.

### Opener, Middle Break and Closer:

**Allemande 'em left now on the corner (she's ready)**

**Do-sa-do and swing your very own (she's willing)**

**The gents star left out in the center (if yer able)**

**(Turn a) right hand twice around that gal from home . . .**

**A left hand full around your right hand lady . . .**

**And promenade the corner—she's your own . . .**

**She's ready and willing and able . . .**

**To look at you with big, blue eyes—but when she swings, Oh me, Oh my!**

Allemande left corners, do-sa-do and swing partners. Gents left hand star full around to partner, turn partner twice around with right forearm hold, turn right hand lady once around with left forearm hold, promenade original partner full around set to home position and swing briefly.

### Figure:

**The head two couples do a right and left thru**  
**Same two ladies chain across from you . . .**

**All four ladies center with a grand chain**

**(Turn 'em) twice around and docey corners too**

**Head gents take your corner and your partner**

**Go forward up and back and then pass through**  
**With a single bow knot, cross the ladies over**  
**Then allemande left the corner, Joe, and swing**  
**the one who loves you so,**

Couples 1 and 3 right and left through, ladies 1 and 3 chain. All four ladies grand chain to opposite gent from starting position, gents turning ladies twice around at end of chain and do-sa-do present corners. Gents 1 and 3 (now in opposite positions) make lines of three with present partner and corners, go forward to center, back to place, then pass through by passing opposite person right shoulders. After passing through, join hands in line of three facing out. Gents "tie a single bow knot" by crossing lady on his right over to his left with his right hand held high in an arch, and crossing lady on his left over to his right side underneath his right hand arch, while turning 1/2 right face under his own right arm to end with all facing center in original positions and with original partners. Allemande left corners, swing partners.

Repeat figure with side couples active.

Repeat opener for middle break.

Repeat figure with head couples active.

Repeat figure with side couples active.

Repeat opener for closer.

### Alternate Patter for Middle Break:

**She's got a smile that's sure to getcha, and she**  
**loves to swing—you betcha!**

### Alternate Patter for Closer:

**To swing some more, so whatcha waitin' for . . .**

### Call Tag Ending:

**She ready . . . wililng . . . and able . . .!**

## DON'T STOP YET

By Frank Tyrrel, Castro Valley, Calif.

**Head couples center and then come back**

**Cross trail thru, make a U turn back**

**Pass right thru and split the ring**

**Around just once, don't stop yet**

**Box the Gnat in the center of the set**

**Cross trail thru and split the ring**

**Around just one and star by the right**

**Meet your corner with a left allemande, etc.**

## WATCH 'EM SMILE

By Johnny Davis, Covington, Kentucky.

**1st and 3rd bow and swing**

**Around and around with the pretty thing**

**Out to the right and circle four**

**Head gents break and form a line**

**Forward eight and eight fall back**

**Forward again and box the gnat**

**Same lady do-sa-do**

**Back to back and around you go**

**Then pass through and watch 'em smile**

**Turn to the left go single file**

**With a left hand star and spin it awhile**

**Come back with a right and don't be slow**

**Gents reach back and do-pa-so**

**Partner left and corner right**

**Partner left and the gents star right**

**To the opposite lady for a left allemande**

**Right to a new girl right left grand**

This puts gents with original corner lady. Repeat for heads, twice for sides to get original partner.



## GENTS CROSSOVER

By Bill Hansen, West Covina, California

Let's forget the right and left grand  
Promenade to beat the band  
Backtrack and take up the slack  
Promenade the wrong way track  
Girls turn back and don't be late  
Twice around the old back gate  
Gents step in behind your date  
Promenade go single file  
Lady in the lead, gent in the aisle  
Gents turn back the outside bar  
Pass 'em twice—not too far  
Gents crossover—right hand star  
Meet your partner left hand around  
Corner lady right hand 'round  
Walk right by your pretty pal  
Box the flea the right hand gal  
Corner right and box the gnat  
And a right and left grand from where you're at.

### FIRST TRY

By Bub Ables, Los Angeles, Calif.

Opener—As desired.

Figure

1st and 3rd bow and swing—go 'round and 'round  
with the pretty little thing  
Go down the middle and split the ring  
Go 'round one—and four in line you stand.  
Forward eight and back with you  
The center two you pass thru  
Go round one—down the middle with a right  
and left thru  
Turn right around to a Suzie-Q  
Opposite lady with the right hand around  
Partner left with a left hand around  
Opposite lady with the right hand around  
Partner left with the arm around  
And circle up four with a full turn around  
Now a right and left thru and turn 'em boys  
Now trail on thru to your corners all with a left  
allemande, etc.

### CHANGING TIDES

By Willis Brown, Long Beach, Calif.

1st and 3rd bow and swing  
Lead 'em on out to the right of the ring  
Circle up a half and don't you blunder  
Inside arch and outside under  
Circle four in the middle of the floor  
Once around and raise some cain  
Girls in the middle do a ladies chain  
Turn 'em once and a half, here's what you do  
Chain them again with the outside two  
Chain the girls on the longer track  
Chain them over, chain them back  
Chain little Sal, chain little Sue  
Chain Belinda, she's there too  
Keep on chaining, you're not thru yet  
Keep on chaining till you get your pet  
Head couple star in the middle of the town  
Go around to your corner for a left hand 'round  
With your own, box the gnat as you come down  
Pass thru across the land  
Allemande left with your left hand  
Partner right a right and left grand.

## SILVER MOON

By Dorothy and Raymond Rees, Kansas City, Mo.

Record: Dot No. 15347 "Silver Moon."

Position: Start semi-closed, M's back to center.

Footwork: Directions for man. Opposite footwork throughout.

Introduction: Warning note only.

Measures

Pattern

- 1-2 **Step, Swing (fwd), Swing (Reverse); Back, Side, Front;**  
M step fwd L (LOD) Ct. 1, swing R fwd (Ct. 2), swing R back (Ct. 3); keeping hand holds on this reverse swing you turn slightly to face RLOD. Then swing R on around and step on R in back of L, step to side on L as you again face your partner, step across in front of L on R. (As you step across in front take tight closed pos with M's back slightly to LOD.)
- 3-4 **Pivot, 2, 3; Step, Back, Step;**  
Pivot R face one complete turn on 3 steps L, R, L; (man leads back on L in LOD—W fwd on R—to start the pivot turn). End with M's back to center. Then step in place on R, drop fwd hands (W's R and M's L) and open out to face LOD as you step back RLOD on L with a slight dip, (keep R foot in place, lifting it slightly as you dip back on L) then step in place on R; take semi-closed pos with M's back to center.
- 5-8 **Step, Swing, Swing; Back, Side, Front; Pivot, 2, 3; Step, Back, Step;**  
Repeat action of meas 1-4, but end in closed pos, M's back to center.
- 9 **Balance Back, Touch, —;**  
Man balances back on L (W fwd on R) draw R to L in a touch, and hold;
- 10-11 **Waltz; Waltz;**  
Two right face turning waltzes making one complete turn. End with M's back to center.
- 12 **Dip, Step Fwd, Step Through;**  
In semi-closed pos, M's back to center, dip back RLOD on inside foot (M's R—W's L), then step fwd LOD on L, follow thru by taking long step fwd on R; face partner, join both hands with arms extended in butterfly pos.
- 13-14 **Step, Back, Step; Step, Back, Step;**  
M step to side LOD on L, step R behind L, step in place on L; repeat to M's R; then take tight closed pos.
- 15-16 **Pivot, 2, 3; Step, Draw, —;**  
Pivot R face on 3 steps L, R, L, making one complete turn as in meas 3; end with M's back to center in semi-closed pos. Step slightly back RLOD on R and draw L to right in a touch, and hold.  
Entire 16 meas pattern is done for a total of five times. The 5th and last time thru omit the "step, draw, —;" on meas 16 and twirl W right face under her R and M's L arm, face partner and acknowledge.





# AQUA HAS ANOTHER NATIONAL HIT...

## "VIENNA DREAMS"

Record No. 203

This beautiful Viennese Waltz was one of the featured Round Dances at the National Convention in Oklahoma City. Dance leaders all over the nation are teaching it in their classes, in camps, clinics and various institutes this summer. The flip side of No. 203 is "Little Spanish Two-Step" which is also very popular with its fascinating Spanish rhythm.



WATCH FOR AQUA'S RELEASE OF THE DAVY CROCKETT SQUARE

## AQUA'S NEWEST ROUND

Record No. 204

"DEARIE" and "SEATTLE VARSOUVIENNE"

"Dearie" has been selected as the Feature Round Dance of the Month in several areas. Try this dance with your friends. The pattern is simple enough so that everyone can learn it and enjoy dancing it whether they are just a square dancer or dance both squares and rounds. "Takes you back to the Gay Nineties!"

## Aqua's Latest Square

## "LET THE SUNSHINE IN"

No. 401 is the instrumental backed with Salty Dog Rag.

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## FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Thank you for the complimentary comments . . . in your June issue on Eastern Air Lines' mail piece for the 3rd Annual Florida Square Dance Convention. We of Eastern are convinced that more dancers could attend more conventions and festivals if they were aware of the low cost and convenience of flying.

This first, experimental mailing had a little story behind it that I think reflects the fine spirit of co-operation among our callers and leaders here in Florida. At the State Association meeting in Orlando last February, I mentioned the possibility of a direct mail piece. Two days later, a letter arrived from Bill Muench, leader of the Tampa Travelers' Club, containing the first 6 lines of the verse we used. With that good start, the rest was easy, and Eastern's Home Office approved the copy and printed the cards. Don and Marie Armstrong of New Port Richey and Bill Embury of West Palm Beach put their mailing lists at our disposal. So, it really was a co-operative effort, and we hope is just the start of putting wings on dancers' feet all over the country so they will "use Air Coach and save their money, and have more time to dance with their honey!"

Betty McDermid

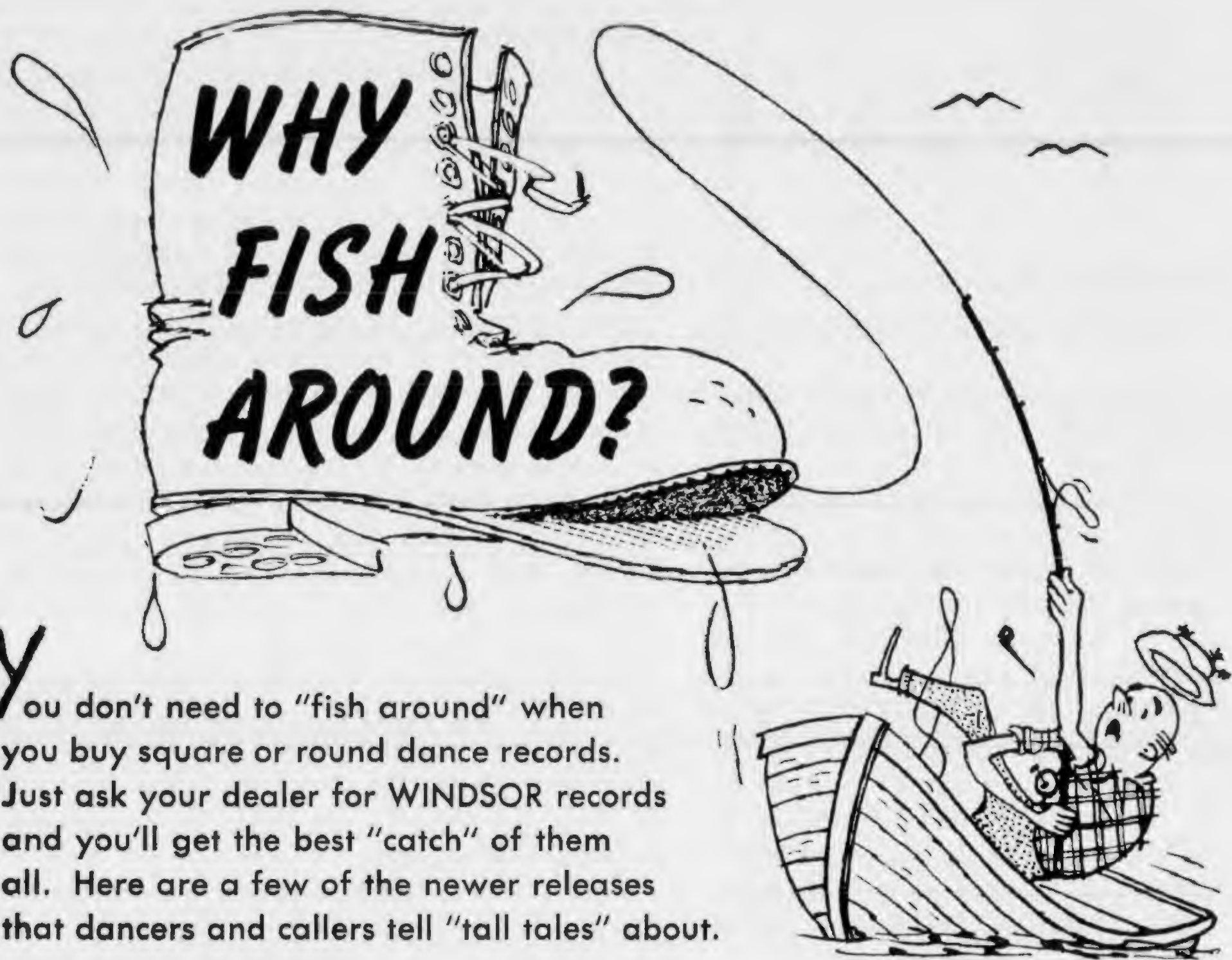
Eastern Air Lines, Tampa, Fla.

Dear Editor:

Of all the letters "From the Floor," not one has touched such a sore spot with us as the one in Sets in Order's current (June) issue (page 20) from Jack Wilkins, Long Beach, Calif. . . .

We ardent square dancers get an invitation to some jamboree or something. If we possibly  
(Continued on Page 20)





**Y**ou don't need to "fish around" when you buy square or round dance records. Just ask your dealer for WINDSOR records and you'll get the best "catch" of them all. Here are a few of the newer releases that dancers and callers tell "tall tales" about.

## ***SQUARE DANCES***

<b>7435</b>	<b>When You Wore a Tulip / Sweet Sue</b>
<b>7437</b>	<b>Paddlin' Madelin' Home / Down on the Farm</b>
<b>7438</b>	<b>Detour / It's Been a Long, Long Time</b>
<b>7439</b>	<b>It's a Good Day / This Ole House</b>
<b>7440</b>	<b>Somebody Goofed / I Want To Be Happy</b>
<b>7441</b>	<b>The Little Shoemaker / Ready, Willing &amp; Able</b>
<b>7442</b>	<b>Samba Square / Some of These Days</b>

## ***CALLER***

<b>Bruce Johnson</b>
<b>Robby Robertson</b>
<b>Robby Robertson</b>
<b>Bruce Johnson</b>
<b>Bruce Johnson</b>
<b>Robby Robertson</b>
<b>Bruce Johnson</b>

**CALLERS:** All of these dances available without calls

## ***ROUND DANCES***

<b>7618</b>	<b>Honey / Pretty Baby</b>
<b>7621</b>	<b>Wrangler's Two Step / Mexicali Rose</b>
<b>7625</b>	<b>Memories / Missouri River Gal</b>
<b>7628</b>	<b>Paradise Waltz Quadrille / Drifting Waltz</b>
<b>7629</b>	<b>Matinee Waltz / Peg O' My Heart</b>
<b>7630</b>	<b>It's Been a Long, Long Time / Sweet Georgia Brown Mixer</b>

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## LETTERS - Continued

can, we go. We get off from work, drive several hundred miles and arrive at some strange town where we know few, if any, dancers. We get a hotel room, grab a sandwich, rush to the affair, and are greeted cordially as we buy our tickets. What a let-down it is to feel the distrustful gaze and hasty moving away of dancers who want to dance only in squares they "set up."

We have different ideas about square dancing and we believe they are shared by many. We, too, have friends with whom we like to dance, but we feel that the spirit of square dance friendliness is better served by getting out on the floor and taking our chances with our fellow dancers. This is real adventure . . .

We consider as most shocking the idea of asking a couple NOT to join a set! And as to expecting the caller to co-operate in this—Well! His job is to keep EVERYBODY dancing. And that is the way most of us want it.

Mr. and Mrs. Al Brothers  
Greenville, S. C.

*Editor's Note: Our thanks to the Brothers and others who expressed their views. What is your feeling?*

Dear Editor:

Aboard the ship coming over to Germany, I taught square dancing to the dependent children and of all places, on the "promenade deck." At night the parents square danced. One day was quite rough and it was amusing to see dancers stagger and swagger while promenading. That didn't kill their enthusiasm.

After reaching Germany, I got a break in my assignment all because I could call square dances. The Post Commander is an ardent square dancer and wanted a caller around for numerous dances. He had me assigned on the same post. Now I call for the officers' club, the enlisted men's club, American Youth Activities, and occasionally tour to other posts for dances. The band is professional and we all get paid for our services.

At our dances we sometimes have Germans, French, Italians, and Canadians join us in the ol' American square dance. They all enjoy it and have no trouble learning. Working with all these people also provides the opportunity to swap folk dances.

Bill Bassore

A.P.O. New York City

*(More Letters Next Page)*



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#### LETTERS - Continued

Dear Editor:

If there's anybody in our vicinity who would like to get in touch with us and dance some Saturday night, we'd love to hear from them.

Jean H. Myers

R.R. #4, London, Ont., Canada

Dear Editor:

After about 5 years as a subscriber, I do not see how I could get along without (Sets in Order). Square dancing is on the upswing in our state. Our club is five and a half years old and going strong. Good live music by local

boys and the club is gradually growing. This, in a small town, of about 1500 population.

L. B. Snapp

Mountainair, N. M.

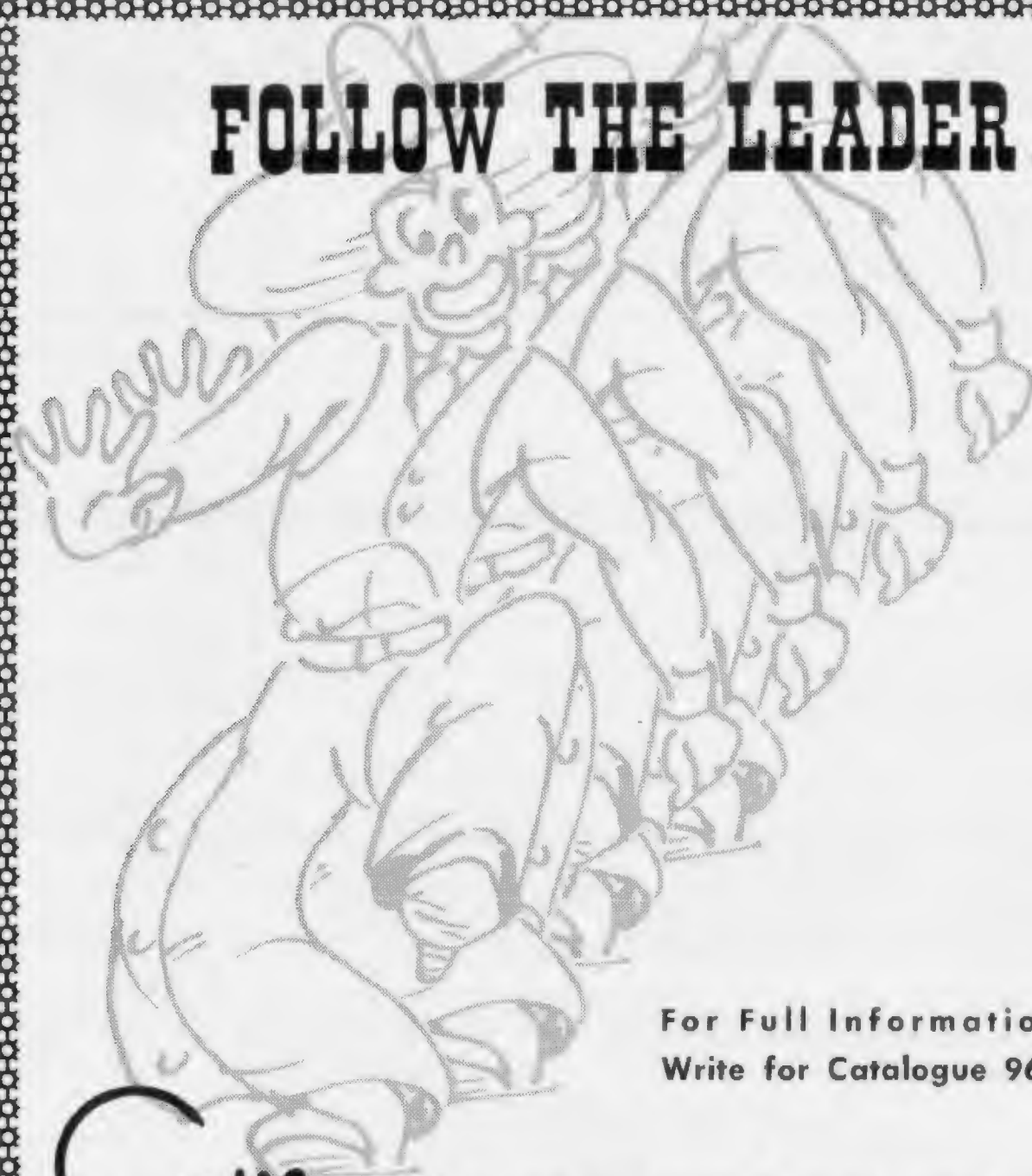
Dear Editor:

We have a club here of 62 members, with caller Alan Blackwell calling twice a month, and records on three nights. I know that Sets in Order is going to be of great value to me and to our club, and hope we will form a strong link with you thru this medium.

Harry Jackson

Sydney, Australia

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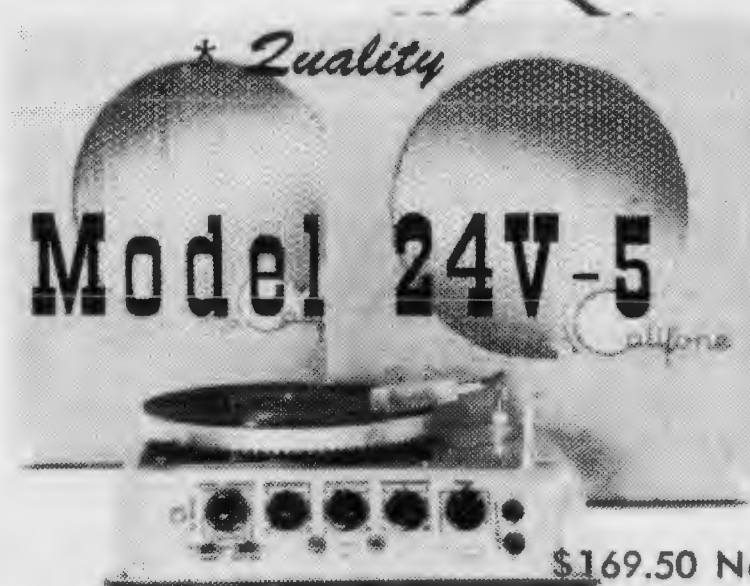
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By Mary Louise Cheatham, Decatur, Ill.  
"Ring, ring, a great big ring"—  
We've broken it up with a corner swing  
And long promenaded home to bed,  
But the calls still sing in my poor, tired head!  
We've dived for the oyster, dug for the clam,  
(And I'm growing younger, I know I am);  
We've do-si-doed, turned 'round about,  
And passed right through (if not right out.)  
We've chained the line and we've made a  
star—

And YOU'VE dozed off smooth as "allemande  
thar,"

My honored partner, my dreaming mate,  
While I'm still doing the "catch all eight!"  
Over again, I balance and twirl  
And swing my skirts like a high-school girl—  
A wide-awake, tuckered out "birdie in the  
cage"

Flying the coop of middle-age!

## "THAT'S THE WAY IT IS"

By Nita Ward, Colton, Calif.

We go to round-dance classes, pay a buck or  
two,

To learn the latest dances, intricate and new.  
We fought each step of Kiss Waltz and Danc-  
ing Tambourine . . .

We wrestled thru Kentucky, too; Charmaine  
was really mean.

Romance was not romantic the way we pushed  
and shoved.

But finally we mastered them, and others, that  
we loved.

We dash off to our square-dance club and at  
the round-dance call,

We eagerly step out and bow—we want to  
dance them all.

But — now — I want my money back, for the  
caller turns and yells,

"Everybody up; we'll do Waltz of the Bells"!

## REMEMBER —

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Poor dance, poor tune—dies a-borning;

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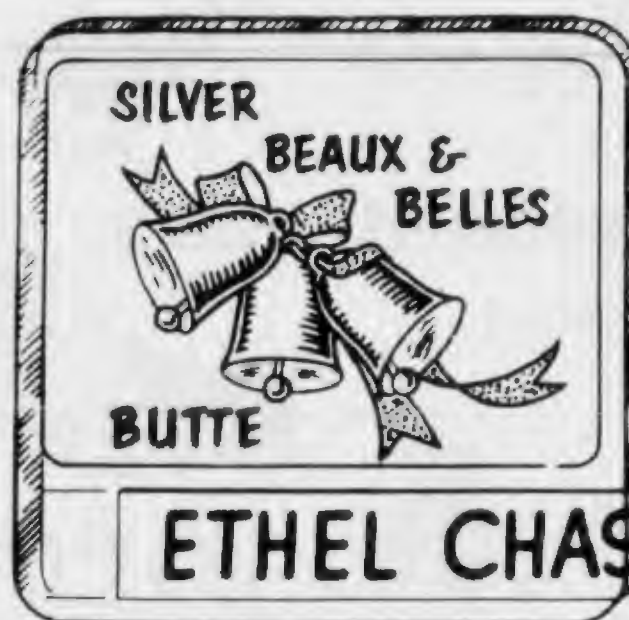
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### JAMBOREE IN PENTICTON, B. C.

Penticton, B. C., is readying itself for the 2nd Annual British Columbia Square Dance Jamboree, to be held in that city on August 18, 19, and 20. This will be in conjunction with the 8th Annual Penticton and District Peach Festival, which also draws spectators from all parts of Canada and the United States.

The Jamboree will this year again feature Les Boyer, of Okanagan, Wash., as M.C., and the music will be furnished by Eddie K's orchestra of Vancouver, Wash. Dancing will be out of doors on a specially laid 16,000 square

foot wooden floor. Something new added this year is the dance for the teenagers, to be held in the P.M., August 18th.

### MONTANA HOEDOWN

The Yellowstone Council Magic City Hoedown on May 7 at the Shrine Auditorium in Billings was impressive and colorful, with over 70 squares participating. Paul and Grace Gingrey were in charge of round dancing; and Johnny LeClair of Burris, Wyo., and Louie Lutz of Laramie, called all the squares. The



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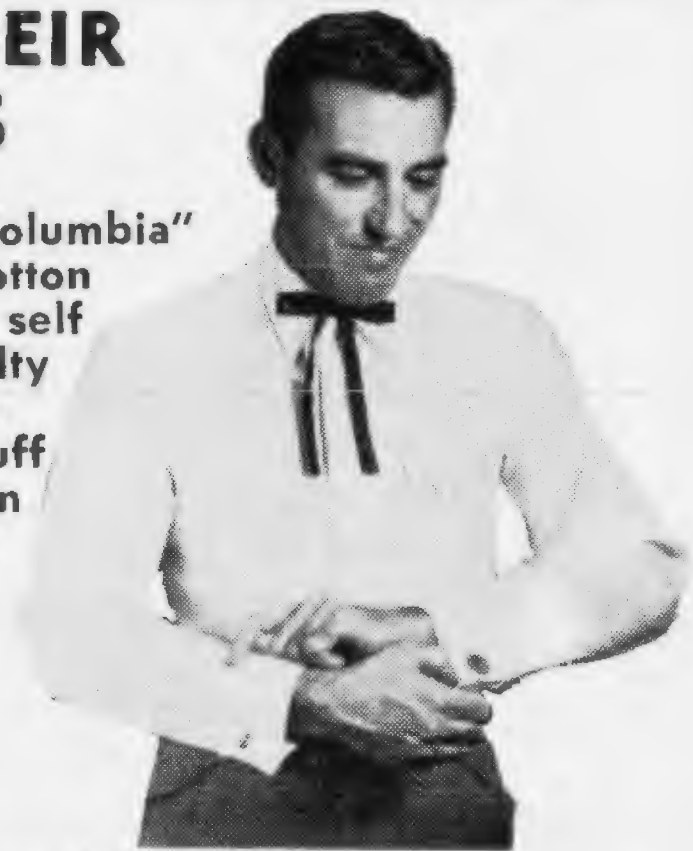
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## MONTANA - Continued

after party was sponsored by the Star Allemanders Club, with Ray Wilson, their caller, acting as MC.

For your fun calendar, tab the Festival at the Montana University Field House (which has a new dance floor), July 15-16, Missoula. Robby Robertson from Seattle, will be present; there will be workshops and clinics at University Lodge; and a Chuck Wagon breakfast at Missoula Merc. Parking Lot. For info, Missoula Square Dance Federation, Box 468, Missoula.

## COUNTRY DANCE FESTIVAL

A Country Dance Festival in memory of the late Professor Lawrence V. Loy of the University of Massachusetts will be held at the University Athletic Field on July 15th. Loy was nationally known as an exponent of dance festivals, and originated the summer festivals which attracted more than 1200 couples to the dance green in Amherst. All proceeds above operating expenses will be turned over to Loy Memorial Scholarship Fund. General Chairman of the Festival committee is Bob Brundage, with Grunow Oleson as Treasurer.

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## CANADIAN CAPERS



These folks are having a good time at the wind-up dance  
of the Park Allen Buttons and Bows in Edmonton, Alberta.

*Saskatchewan* . . . 24 squares turned out  
ot dance to Rickey Holden on April 28th at  
Yorkton . . . Earle Park has started a new club  
in Wynyard . . . The club in Saltcoats is a  
very enthusiastic group, with lots of zip and  
bounce.

*Ontario* . . . Square dancers in the Ottawa  
area will miss instructor George Page, who  
has been transferred to a post in Toronto. He  
came to Ottawa from Calgary early in 1952  
and pioneered modern square dancing. He and  
his wife Jo helped form the Ottawa Valley  
Square Dance Association, as well.

*Alberta* . . . It is this province's 50th Anni-  
versary which is being celebrated this sum-  
mer, not its 5th, as we printed in a previous  
issue. Great plans are afoot for the square  
dancing celebrations, including the visit of  
Arnie Kronenberger from Los Angeles, who  
will tour the province for three weeks, calling  
6 nights out of every 7, in widely separated  
areas.

*British Columbia* . . . May 14 was a Big  
Night for over 400 square dancers in the Vic-

**WESTERN**  
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**MIKE MICHELE'S**  
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And now we give you Mike's original round—  
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## CANADA - Continued

toria area. The Second Spring Round-Up was a big success and a full and varied entertainment was enjoyed by everyone. This was presented by the Gingham Rustlers and Up Island Clubs, and there was a special surprise visit by the Vancouver Totem Squares, who did their version of the Grand Square. John Mooney was MC, assisted by Dawn Draper and Russ Ard, with several guest callers.

### BRENDLE TO RALEIGH

John Brendle, who has been so active in the Swap Shops at Fontana Dam, N. C., has moved to Raleigh, N. C., where he will be Director of Recreation and Therapy. He vows to keep his "hand in" square dancing in his new home and will return to Fontana for the Fall Swap Shop, dates to be announced later.

### HAYSEED CLUB OF HAWAII

The Hayseed Square Dance Club of Honolulu has really been squaring away. The club now has two new beginner classes and a callers' class in progress. At the end of each class the club sponsors a Terryaki steak Bar-B-Q and each couple brings a covered dish, while the club furnishes the steak.

The club is now making plans for the 49th State Fair and its square dance jamboree. Hayseeds dance at Tripler Army Hospital during Aloha week and at various festivals around and about. Dancers in the club are from all parts of the U.S., Hawaii, and Japan. Club callers are Ken Best from Little Rock, Ark.; Frank Waters, Honolulu; George Skeith, Henryetta, Okla.; Dick Weaver, Pawhuska, Okla.; and Harold Hansen, all of them service personnel.



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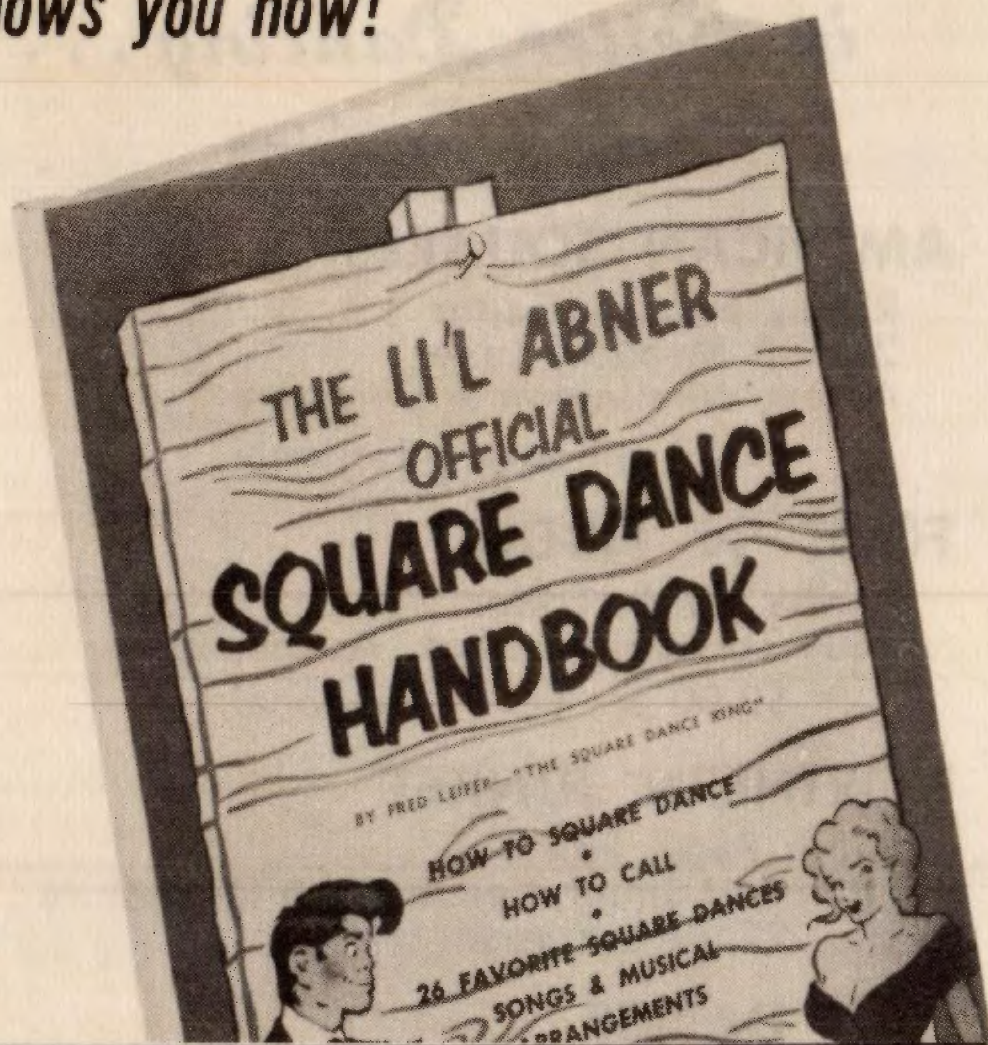
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## CALENDAR OF SQUARE DANCING EVENTS

- July 2-4—4th of July Square Dance Week-End  
 Beavers Bend State Park, Broken Bow, Okla.
- July 9—Southern Distr. Okla. Summer Dance  
 Civic Audit., Ardmore, Okla.
- July 15—Annual Rodeo Square Dance Round-  
 up, Armory, Salinas, Calif.
- July 15—Loy Mem. Country Dance Festival,  
 Univ. Athletic Field, Amherst, Mass.
- July 15-16 — Square Dance Festival, Mont.  
 Univ. Field House, Missoula, Mont.
- July 30—Tucson Council Open Dance  
 Catalina Jr. H.S. Patio, Tucson, Ariz.
- July 30—Do-Si-Do Clinic and Dance  
 Needham School Gym, Durango, Colo.
- July 30—2nd Ann. Black Hills Hoedown  
 Outside City Audit., Rapid City, S. D.
- July 30—Panhandle Assn. Midsummer Jamb.  
 Elwood Park, Amarillo, Texas.
- Aug. 12-13—7th Annual Festival  
 Flagstaff, Ariz.
- Aug. 13—Southern Distr. Okla. Summer Dance  
 Civic Audit., Ardmore, Okla.
- Aug. 13—Stanislaus Co. Fair Dance  
 Modesto, Calif.
- Aug. 13—Ill. State Fair Street Festival  
 Springfield, Ill.
- Aug. 18-20—2nd Ann. B. C. Jamboree  
 Penticton, B. C.
- Aug. 27—3rd Ann. Calico Ball  
 War Mem. Bldg., Trenton, N. J.
- Aug. 27—Lewis & Clark Sesquicent. Jamb.  
 Armory, Astoria, Ore.
- Sept. 2-5—7th Ann. Workshop  
 Natl. Music Camp, Interlochen, Mich.
- Sept. 4—State Fair Square Dance  
 Mem. Audit., Sacramento, Calif.
- Sept. 14 and Sept. 17—Santa Clara Co. Fair  
 Square Dance, Fair Grounds, just south of  
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## CALENDAR - Continued

- Sept. 17—Valley Association Dance  
Raymondville, Texas
- Oct. 22—North Central Dist. Okla. Festival  
Ponca City, Okla.
- Oct. 28-29—Northwest Square Dance Convention,  
Armory, Seattle, Wash.
- Oct. 29—Tucson Council Open Dance  
Mansfield Jr. H.S., Tucson, Ariz.
- Nov. 4-5—6th International Festival  
Internatl. Amphitheater, Chicago, Ill.
- Nov. 5—Southern Distr. Okla. Fall Festival  
Civic Audit., Ardmore, Okla.
- Nov. 11-12—Atlantic Convention  
Mechanics Hall, Boston, Mass.
- Nov. 11-12-13—5th Ann. Fiesta de la Cuadrilla  
(Dress Rehearsal for National Convention)  
Balboa Park, San Diego, Calif.
- Nov. 18-19—9th Ann. Okla. State Fest.  
Munic. Audit., Oklahoma City, Okla.

### EVEN THE CONGRESSIONAL RECORD

An historic day was March 30, 1955, when the Hon. D. R. (Billy) Matthews of Florida presented "remarks" on square dancing in the House of Representatives, all of which went into the Congressional Record for that day. He quoted from the book, "Square Dance, 1955," by Dr. Ernest R. Bartley, member of the Florida Square and Folk Dance Callers' and Teachers' Association and associate professor of political science at the University of Florida. He announced the 3rd Annual Florida Square Dance Convention held in Miami on April 29-30 and said in introducing Dr. Bartley's book, "There is much misunderstanding of what square dancing today is like. The material by Dr. Bartley attempts to dispel some of this misunderstanding and shows square dancing as the healthy and moral activity that it is."

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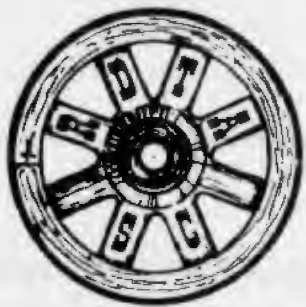
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**Record:** Windsor 7629.

**Starting Position:** Open dance pos, inside hands joined, both facing in LOD.

**Footwork:** Opposite footwork for M and W throughout the dance, steps described are for the M.

### Measures

**1-4 Waltz Away; Face Touch, —; Twirl; Balance Back;**

Start L ft, do one waltz step fwd and slightly away from partner, L-R-L; step twd partner on R ft to face, touch L toe beside R ft, hold 1 ct; M takes 3 steps in place, L-R-L, while W makes one full R face spot twirl in place with 3 steps, R-L-R, under joined hands to end with partners taking closed dance pos, M's back twd COH; bal bwd on R ft and hold 2 cts.

**5-8 Waltz; Waltz; Balance Forward; Balance Back (open out);**

Start fwd on L ft and take two L face turning waltz steps making a  $\frac{3}{4}$  turn to end with M facing RLOD bal fwd on L ft, hold 2 cts; bal bwd on R ft while opening out to open dance pos, both facing RLOD.

**9-16 Repeat action of meas 1-8 starting in RLOD, but end meas 16 with partners in closed dance pos, M facing in LOD.**

**17-20 Twinkle Forward; Waltz Back (pivot); Twinkle Back; Waltz Forward (face);**

As in a "waltz twinkle," step on L ft across in front of R (W crosses R ft in back of L), turning slightly R face to "sidecar" pos with L hips adjacent, step R and L in place; waltz bwd slightly across RLOD by stepping bwd on R and taking two steps in place, L-R; as in a twinkle, step on L ft across in back of R (W crosses R ft in front of L), turning L face to "banjo" pos with R hips adjacent, step L and R in place; waltz fwd slightly across RLOD by stepping fwd on R ft, then stepping L-R while pivoting R to face partner and taking closed dance pos, M facing in LOD, ready to bal bwd on L ft.

**21-24 Balance Back; Waltz; Waltz; Twirl;**

Bal bwd on L ft, hold 2 cts; start fwd on R ft and do two R face turning waltz steps making one full turn; W makes one full R face twirl under her own R and M's L joined hands, L-R-L, while M takes 3 steps in place, R-L-R, to end in open dance pos, both facing in LOD with inside hands joined.

**25-28 Waltz Away; Face, Touch (to sidecar), —; Waltz Forward; Waltz Back (to closed);**

Start L ft, do one waltz step fwd and slightly away from part, L-R-L; step twd part on R ft to assume "sidecar" pos with L hips adjacent, M facing wall, arms in "windmill" pos, touch L toe beside R ft and hold 1 ct, take one waltz step diag across RLOD, L-R-L; take one waltz step bwd diag across LOD, R-L-R, in sidecar pos, pivoting on last step to take closed dance pos, M's back twd COH.

**29-32 Balance Back; Waltz; Waltz; Twirl;**

Bal bwd on L ft, hold 2 cts; start fwd on R ft and do two R face turning waltz steps making one complete turn; M takes 3 steps in place, R-L-R while W makes one full R face twirl under her own R and M's L joined arms, to end with partner facing LOD in open dance pos, inside hands joined, ready to repeat the dance.

Repeat entire dance for a total of three times.

**Ending:** Follow twirl of meas 32 with partners acknowledging.

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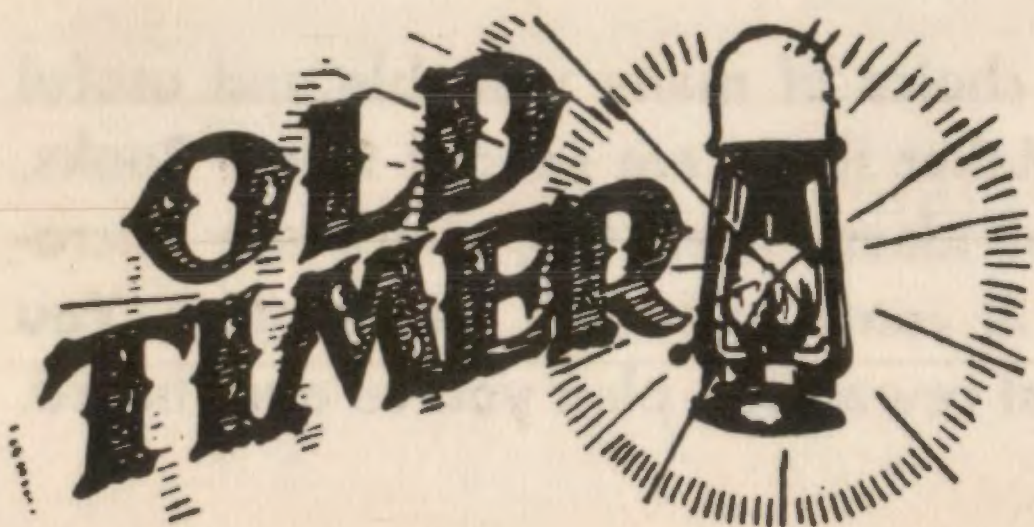
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